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lent works of M. Huby in Paris, as displayed in the Paris Exhibition, are indeed exceptions, and from these we give the illustration of a chiselled steel-lock (fig. 6) of most perfect and elegant workmanship. Also in Germany, and principally in Berlin and Vienna the erection of monumental buildings and palaces has caused a revival of artistic wrought Iron-work. So we may hope and expect that at least this branch of the art is

again progressing in the right way. Let but the more delicate work of the ancient chased and damascened arms revive once more, and with the continual intercourse of the different branches of Art-Industry the manufacture of fancy-articles may in many instances greatly profit by it, iron being often much better employed where leather or its substitutes are now inappropriately used. .

## SPECIMENS OF ORNAMENTATION.



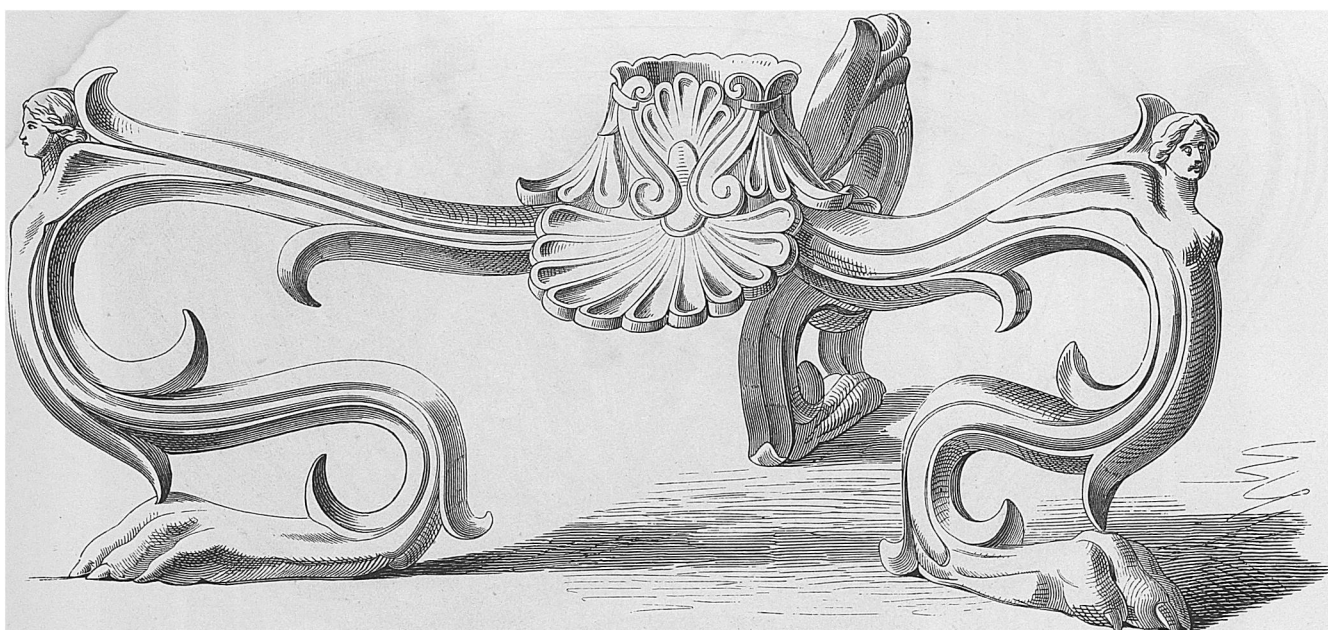
No. 1.

Nos. 1—5. Antique Silver Vessels, belonging to the treasure excavated at Hildesheim in 1868.

According to inscription, design and workmanship, of the time of Augustus, and supposed to belong to the silver plate of Varus, captured by Arminius.

No. 1. Roman Patera; real size.

The beautifully chased border ornament encircles a medallion, representing Minerva, sitting on a rock.



No. 2.



No. 3.

No. 2. Fragment of an Antique Silver Tripod.

No. 3. Crater with handles on low foot, the body decorated with flowing bands, and wreaths of fruit and flowers; real size.





No. 4.



No. 5.

No. 4. Kyathos; or richly ornamented Antique Dipper; real size.

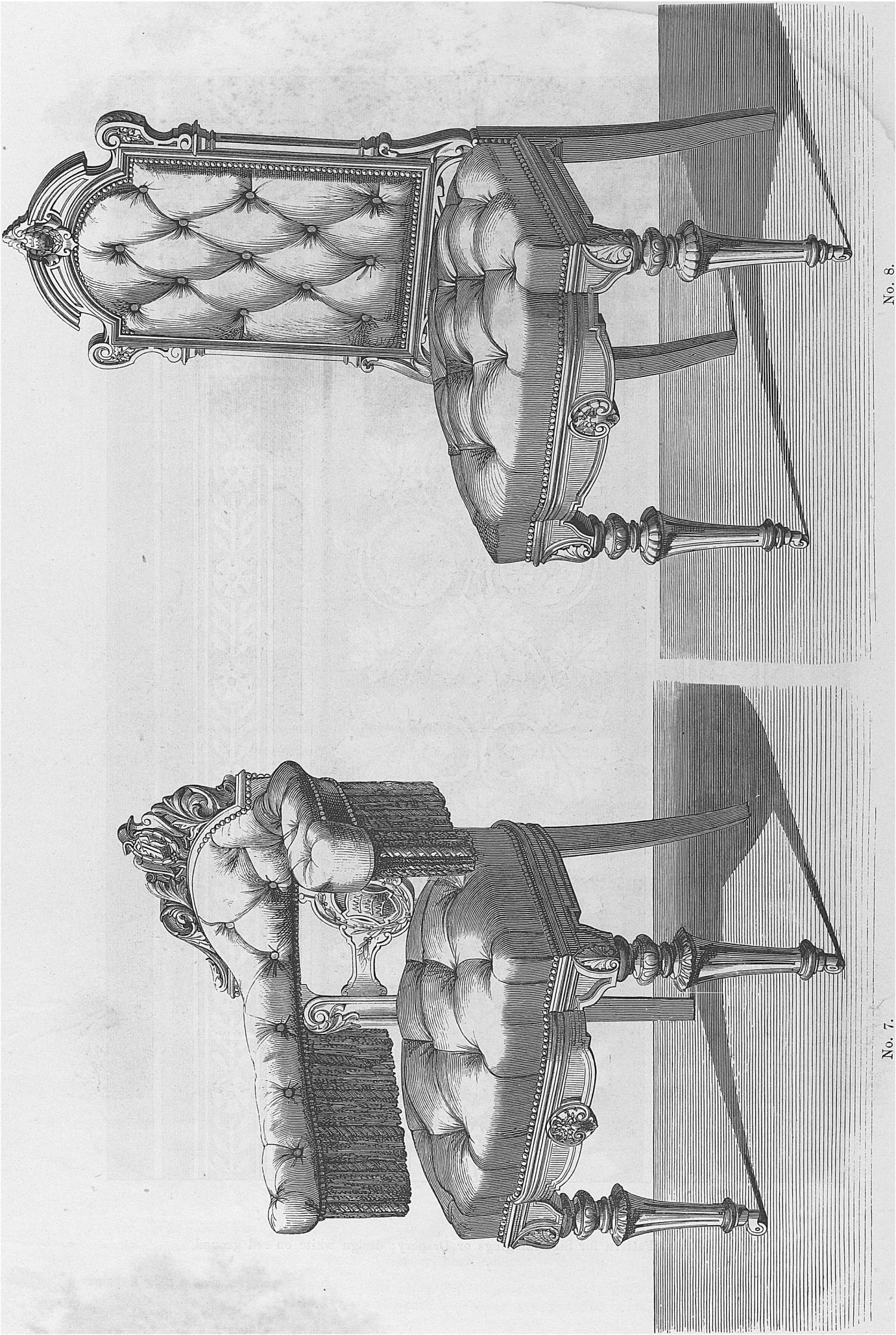
No. 5. Crater without handles. Real size.

The bulb enriched with interlaced laurel branches. The separation of foot and body, generally marked in Antique Craters, is not indicated here the outline showing one continual curve.





No. 6. Modern Pattern for Silk Hangings or Drapery; design white on red ground.

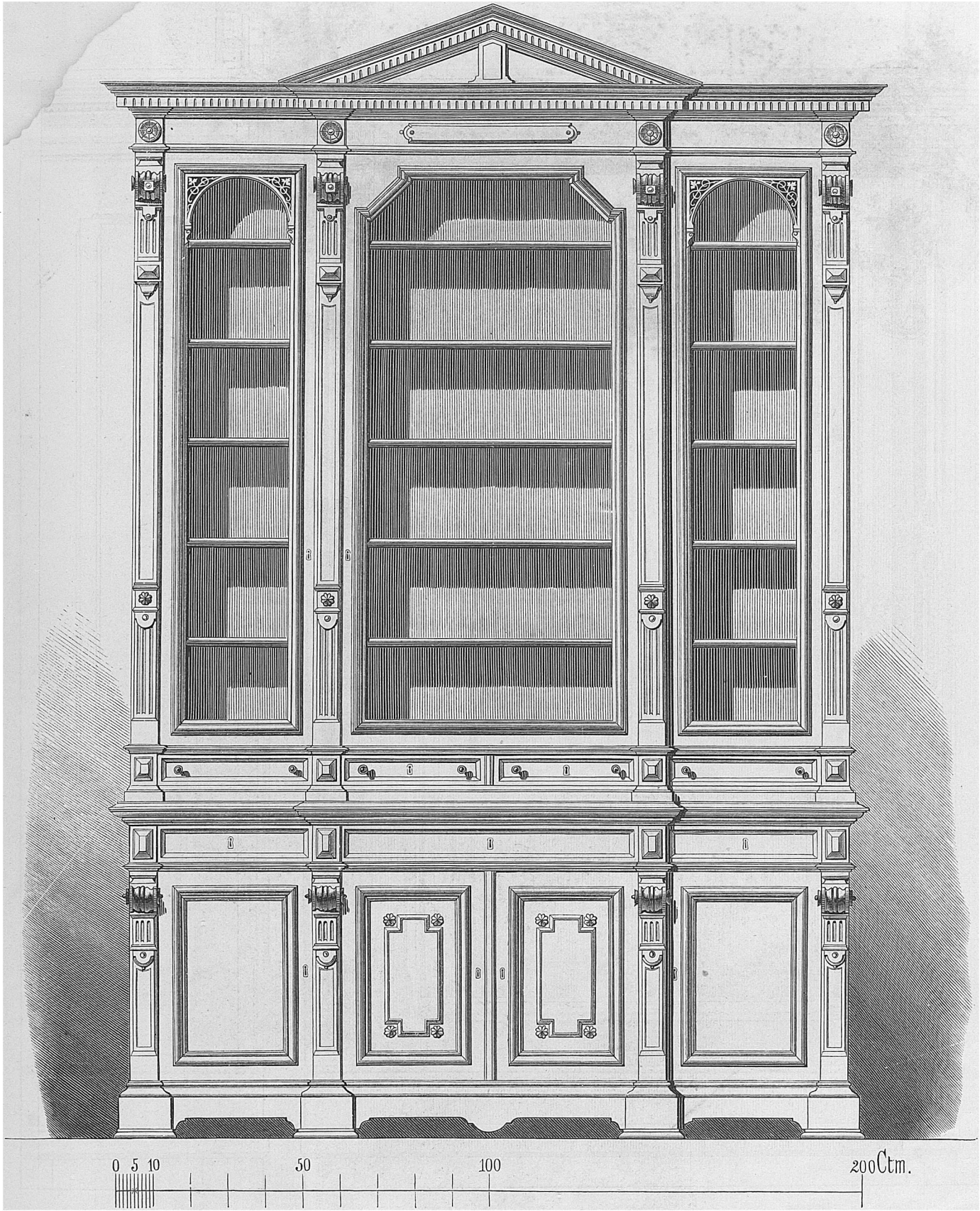


No. 8.

No. 7.

Nos. 7 and 8. Stuffed Chairs in black-stained Pear, with green Morocco coverings.  
For details of No. 8 see Supplement No. 7.

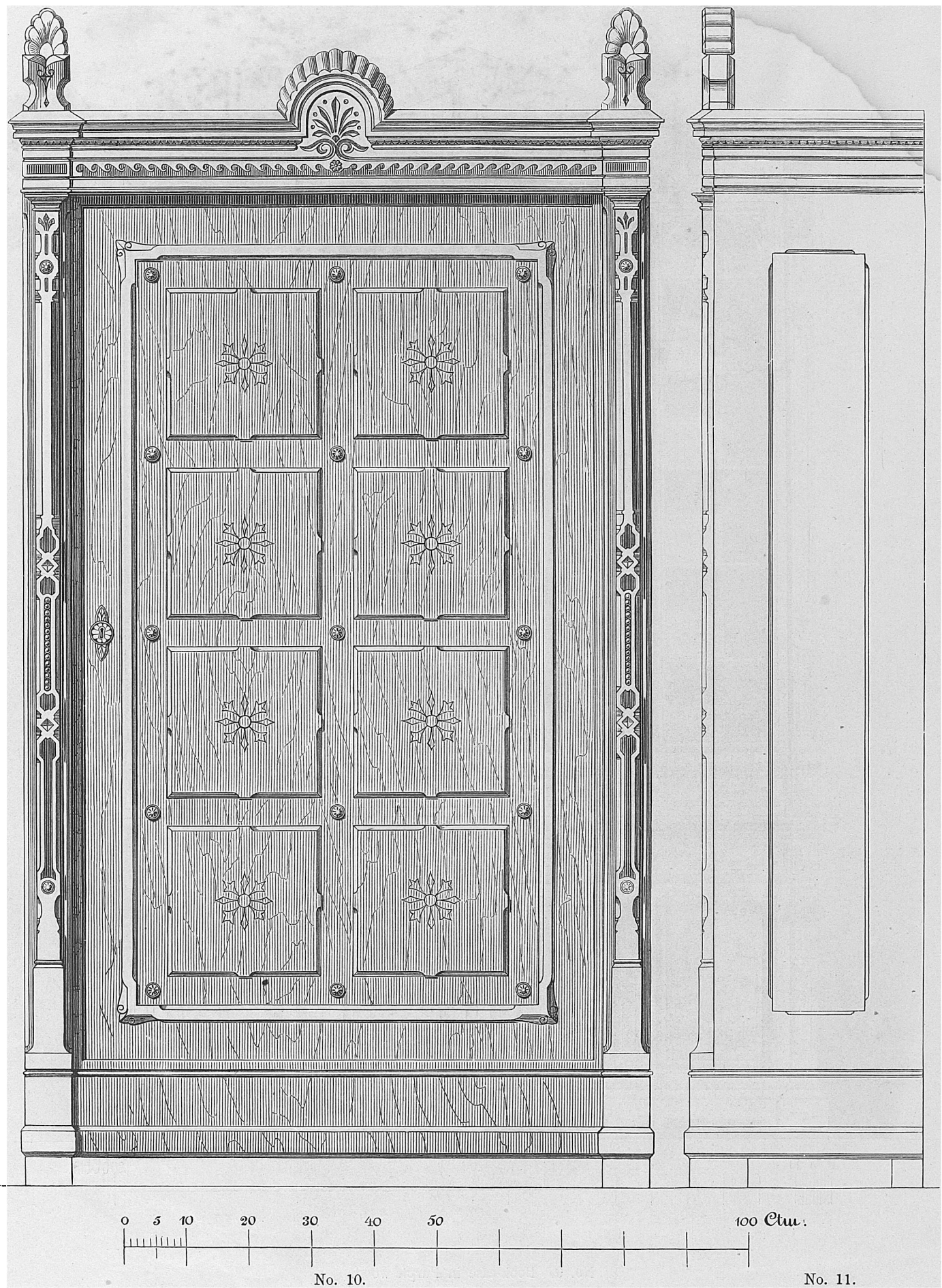




No. 9. Book-case in Purple-wood.

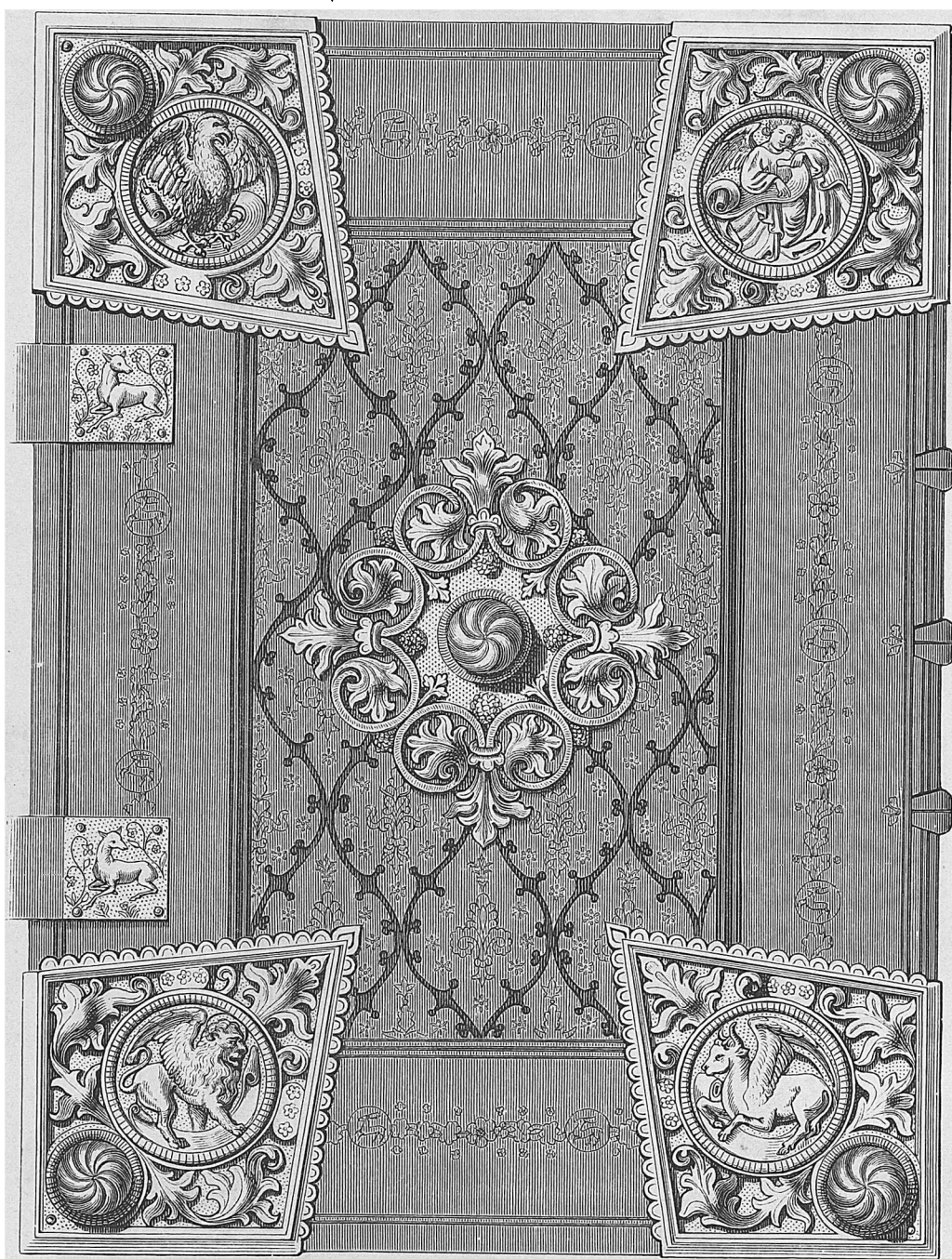
Of very good proportion and effect in general, although simple in design.





Nos. 10 and 11. Wardrobe; belonging to set of Bed-room Furniture represented in Part 2 and 3, and treated in the same manner.  
M. Rehlender, Archt.

For details see Nos. 5 and 6 of Supplement.



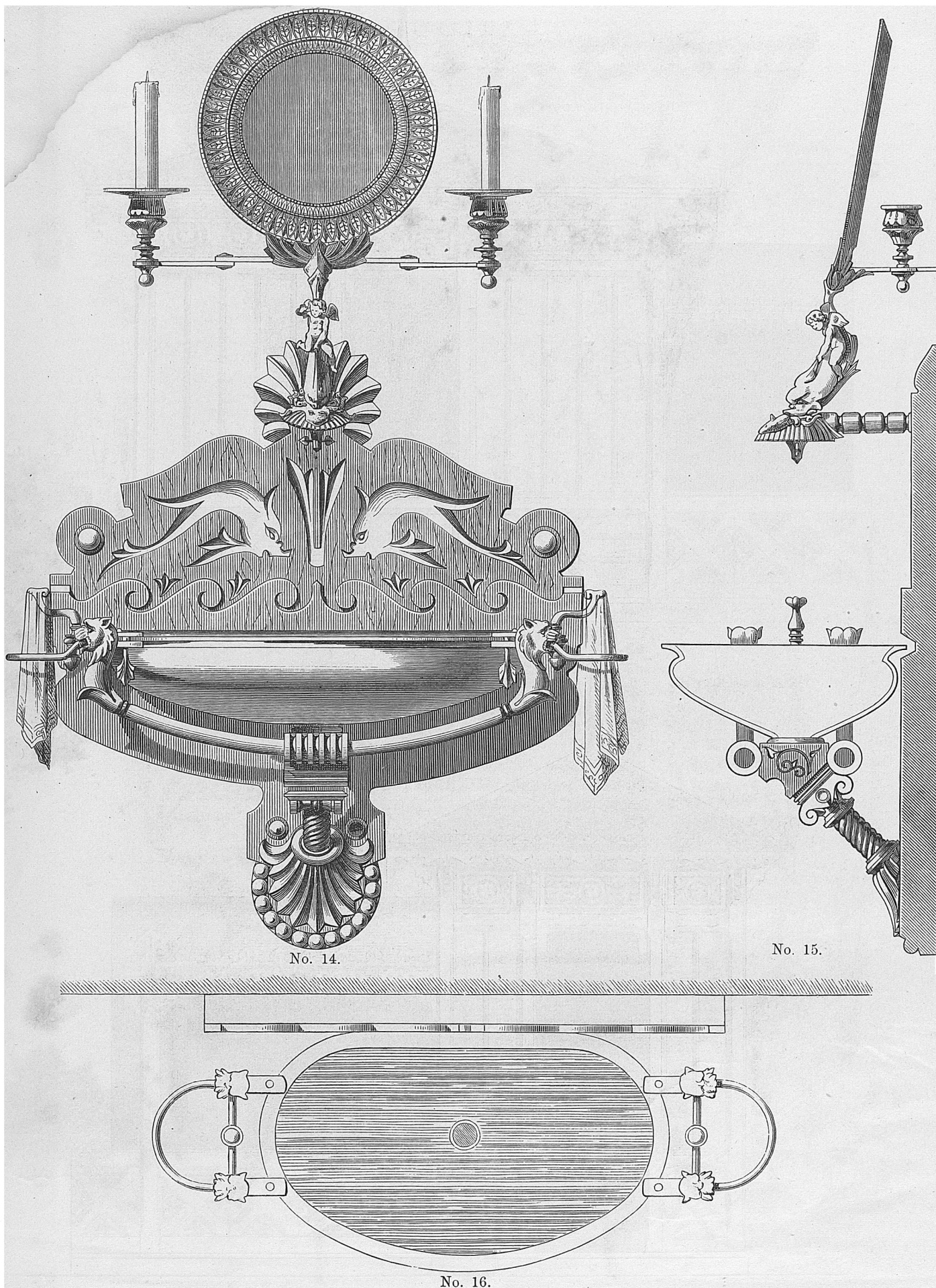
No. 12. Gothic Book-cover of a German Bible, printed in 1472. — Mr. Essenwein,  
Director of the Germanic Museum, Nuremberg.





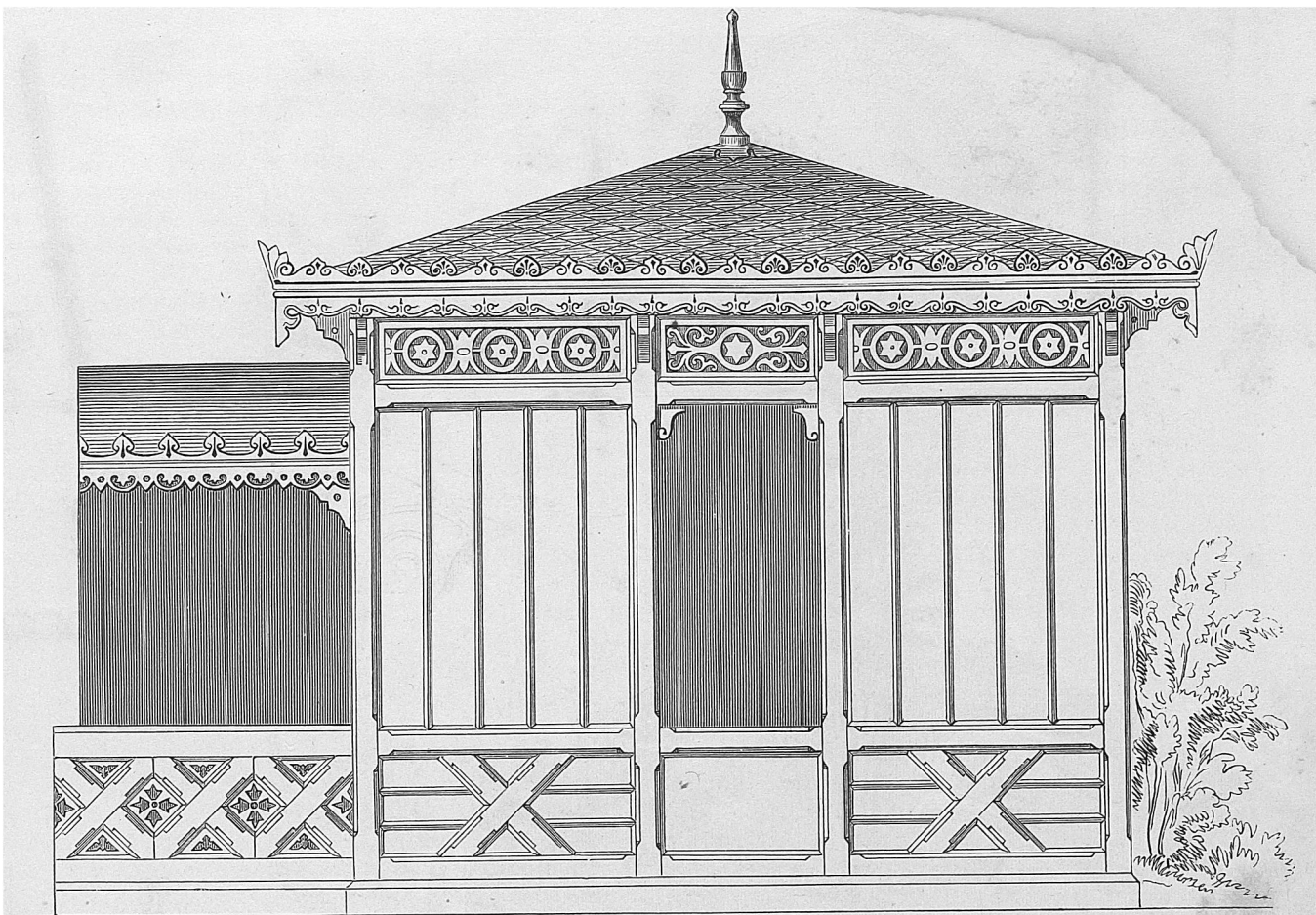
No. 13. Modern Flower-Vase; with gilt brass mountings; real size.  
M. P. Bénard, Archt., Paris.



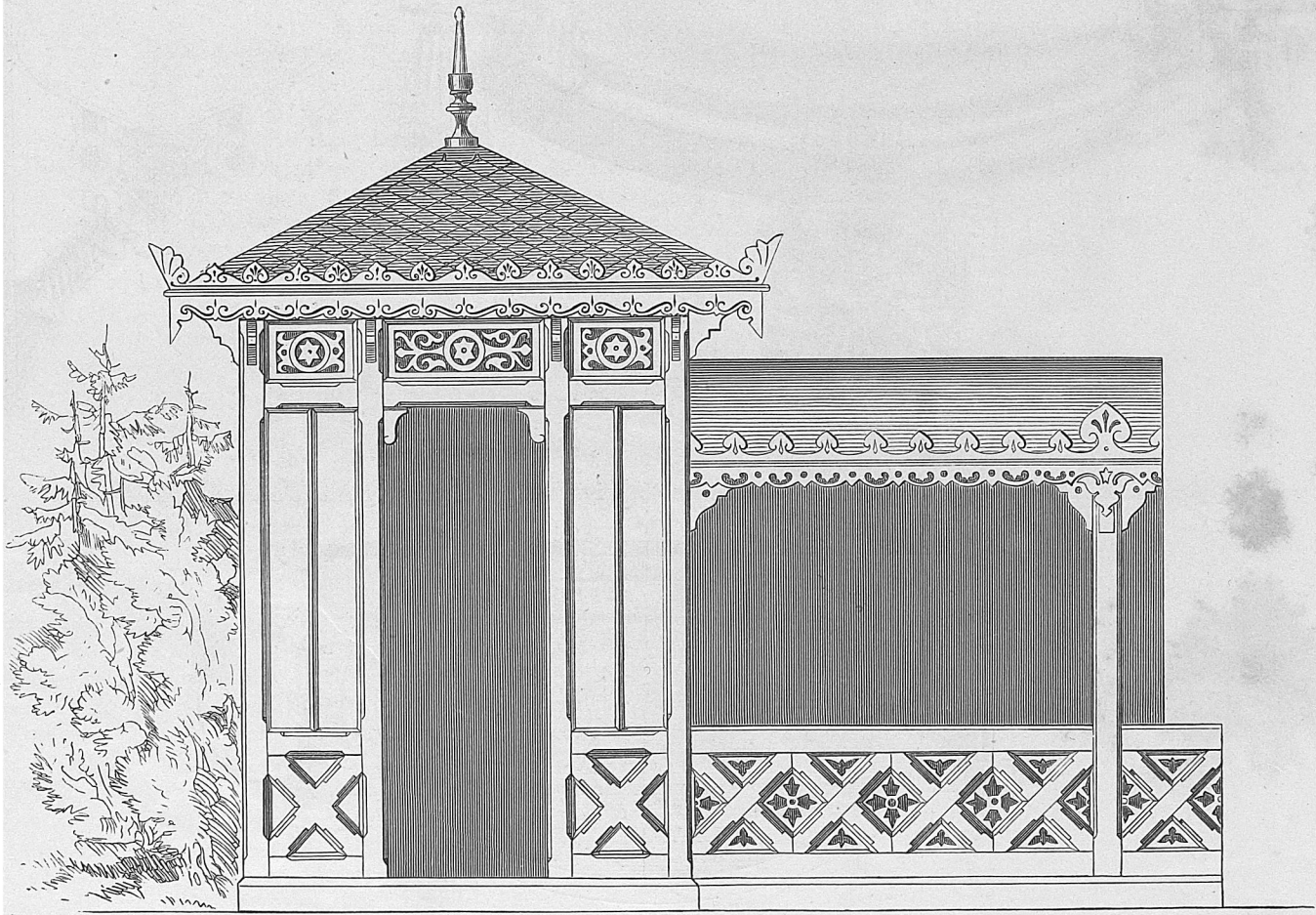


Nos. 14—16. Wash-hand Stand. Elevation, section and plan. — M. P. Bénard, Archt., Paris.

To be placed in a Lavatory or Cloak-room; the water-pipes as indicated in the designs; looking-glass between two lights surmounting the apparatus, (for which see No. 8 of Supplement), after an Antique mirror of Naples Museum; the marble slab at the back with incised ornament, painted bright-red; the bowl either porcelain or glass, everything else being brônze or other metal; rings on each side for hanging the towels.



No. 17.

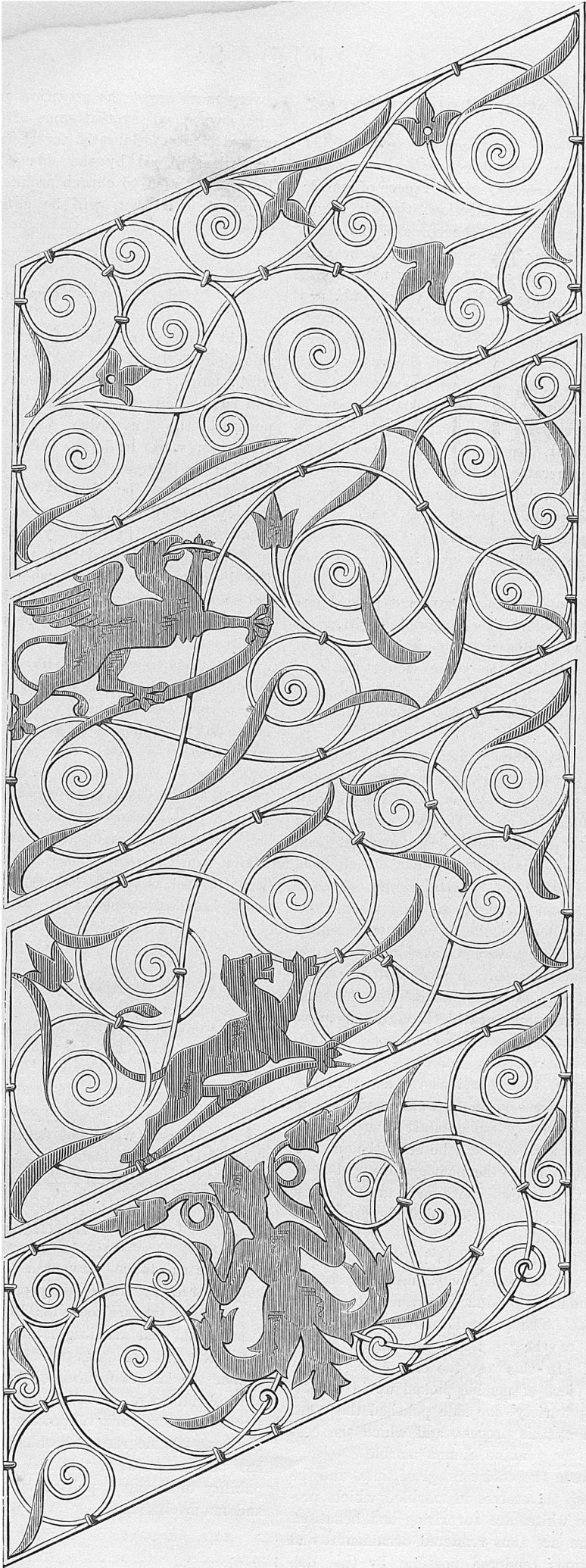


No. 18.

Nos. 17 and 18. Plans of Bowling-place. Scale  $\frac{3}{100}$  full size. — Prof. W. Baumer.  
No. 17 Building for the players; No. 18 that of the marker.  
For ground-plan, section, and details see Nos. 1—4 of Supplement.



Nos. 19—22. Ornamental  
Iron-work of the sixteenth  
Century; Staircase Railing  
of the house “zum alten



*Limpurg*”, at Frankfort;  
executed in round and  
flat-iron.  
Scale,  $\frac{1}{12}$  full size.